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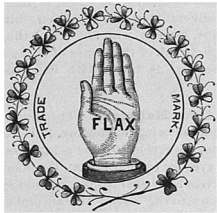
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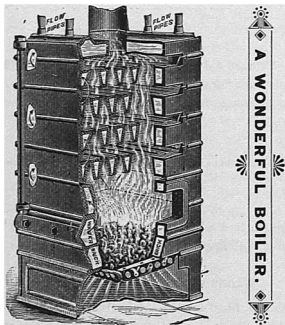
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From my Gouraud's.

Of Venice Glasses, a manufacture was introduced into England in 1558, and the finer sorts of glass were made at a place at Crutched-friars, in London, by an Italian. But fine glass, little inferior, it is said, to that of Venice, was also made in the Savoy House in the Strand. The price of these drinking glasses must have been considerable, for we find that when a courtier of Elizabeth petitioned through Leicester, for the plate of the Cambridge colleges "as not required by such persons," and the queen granted his request on condition that he should find the scholars in drinking glasses, he prudently withdrew the petition.

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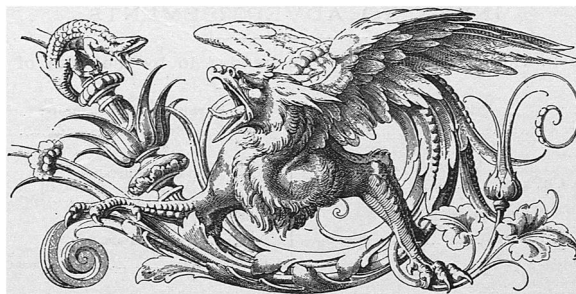
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THE ART TRADES PUBLISHING AND PRINTING CO.,

150 Nassau Street, - - - - - New York.

"Maizart" is the title of a pleasant article, by Hon. J. A. Price, of Scranton, Pa., in the June issue of the New York Decorator and Furnisher that will tend to bring to the front, for universal admiration, the corn-plant as a prominent element in art ornamentation and interior decoration. Mr. Price finds very much in the natural grace of it to inspire an artist, and hence the name he has given to this new branch of painting and sculpture—"maize," or Indian corn, combined with "art." The Corinthian capital of the ancients originated in a basket of grapes, covered with leaves, and why may not quite as interesting a feature in architecture and aesthetics originate in our own national plant, which possesses beauty in a high degree throughout the brightest months of all the year?—*Chicago Journal of Commerce.*

Parisian Varnish.—Dissolve 1 part of shellac in 3 to 4 parts of alcohol of 92 per cent. in a water-bath, and add cautiously distilled water, until a curdy mass separates out, which is collected and pressed between linen. The liquid is filtered through paper, all the alcohol removed by distillation from the water-bath, and the resin removed and dried at 100° Centigrade, until it ceases to lose weight. Dissolve it in double its weight of alcohol of 96 per cent. and perfume with lavender oil.

Cheap Gold Varnish.—The following is a cheap substitute for the expensive gold varnish used on ornamental tin ware. Turpentine half gallon, asphaltum half gill, yellow analine two ounces, amber four ounces, turpentine varnish one gallon, and gamboge half pound. Mix and boil for ten hours.

Varnish for Maps.—Take equal parts genuine Canada balsam and oil of turpentine; mix. Set the bottle in warm water, and agitate until the solution is perfect; then set in a warm place a week to settle, when pour off the clear varnish for use. Before using, cover the map with a thin solution of pure glue.

The appearance upon news stands of a dozen or more different architectural and similar publications catering to those who are thinking of building houses, is a sign of the increased interest in home-making on the part of the people. Formerly such publications had only a limited and special circulation, and were never offered for general sale.—*N. Y. Sun.*

Walnut Stain for Wood.—Water 1 qt., washing soda 1-2 ozs., Vandyke brown 2-3 ozs., bicarbonate of potash 1-4 oz. Boil for ten minutes, and apply with a brush, either hot or cold.

Covering a window with pure glycerine will prevent its "sweating."

Painting on Terra Cotta.—Inquirer will find oil colors work freely on a ground of white lead ground in oil, thinned with two parts Japan gold size, three parts of turpentine. Give a medium coat of this; when properly hard take two pieces of fine glass paper, rub the two faces together, give the painted ground a slight polish. The rubbing of the two faces together will avoid cutting up the ground too severely. Care must be taken not to overlap the groundwork when painting in design.—*Wm. H. Mitchellson, in Decoration.*

If the whole surface of a plaque or panel is to be painted, first coat it over with white paint. If only a spray or open design is to be painted, leaving the terra cotta as a background then lightly sketch in your design with a fine lead pencil, and paint it in with white, using as a medium copal varnish and a little turps, and when that is dry you can paint your design in complete. When the whole is dry varnish your painting, being careful not to let your varnish go over on the terra cotta.—*C. J. P. M., in Decoration.*

The troublesome white efflorescence which so frequently makes its appearance on brickwork forms the subject of investigation by Samuel Cabot, the well known manufacturer, of 70 Kilby street, Boston. Mr. Cabot asks that samples of this substance be sent to him, and he offers to make a careful examination of it and to report as to its nature free of charge. The object aimed at is to produce some effective remedy for the trouble.

Lecturer on Art.—"Before I sit down I shall be happy to answer questions that any of you may wish to ask."

Gentleman in audience: "I have enjoyed the lecture much, sir, and have understood it all except a few technical terms. Will you please tell me what you mean by the words perspective, fresco, and mickle-an-jelo?" (Lecturer sits down discouraged.)

The passer-by at some 5th avenue decorators' show rooms will notice a number of novel patterns in wall papers. They are in pretty designs of pale sea green; cream raspberry, a new color of delicate tint; chrome yellow, with a design in brown in the Romanesque; cream; white mica and an imitation of Eastern tapestry.

Those who make a study of decorating and furnishing their homes, and what good housewife does not, should take the DECORATOR AND FURNISHER. It is the best publication of the kind in the United States.—*Ottumwa (Ia.) Democrat.*

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Painting on porcelain or pottery of any description is essentially the same as painting on glass or enamelling on any incombustible surface; that is to say, mineral colors are used, which, when subjected to an intense heat, melt or fuse, and adhere to the ground substance. As that material which gives the color does not always fuse easily, or combine with the ware painted on so as to adhere, it is generally mingled with a flux, that is, a substance which acts on both, causing the metallic colors to melt, and combine them into one. Thus it is hard to melt iron ore until lime is introduced to it. The flux in porcelain painting is vitreous or glassy in its nature, not only fixing the colors, but also glazing them. It consists accordingly of the same materials as glass, that is, sand, borax and lead.

Gas on Frescoes.—Phillip H. Newman writes to the *Athenaeum* to complain that his frescoes have been ruined by the action of illuminating gas in unventilated rooms. Even stained-glass paintings, he says, will not stand the modern atmosphere full of the fumes of coal gas unless extreme care is taken with the glass in the making.

Honduras Mahogany.—The staple product of Honduras being mahogany, it is curious to note that the revenue of the colony has exceeded the average each year that the floods in the high levels have enabled the mahogany logs to float down to the bars of the several rivers for shipment out of the country, and has been below it whenever these floods have been wanting or insufficient.

Color.—"Is your house a warm one, landlord?" inquired an intending tenant recently. "It ought to be," was the reply, "the painter has just given it three outside coats!" Signs lease at once.

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